

Open Research Online

The Open University's repository of research publications and other research outputs

Orchid House - world of sounds: Sound from around the world, between 3 am and 6 am

Other

How to cite:

Williams, Sean (2015). Orchid House - world of sounds: Sound from around the world, between 3 am and 6 am. Edinburgh College of Art.

For guidance on citations see [FAQs](#).

© [not recorded]



<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Version: Version of Record

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online's data [policy](#) on reuse of materials please consult the policies page.

oro.open.ac.uk

WATCHING

A botanical illustration featuring several yellow flowers and branches. The flowers are depicted with black outlines and some yellow washes. The branches are thin and yellow, creating a delicate, web-like pattern across the light blue background. A large, solid yellow flower is partially visible at the top right. The overall style is artistic and detailed.

18 – 21 March 2015

ROYAL BOTANIC GARDEN EDINBURGH



WELCOME

The *Watching* project is one of a kind. A thrilling exploration of sleep science through music, theatre and history, *Watching* promises to demonstrate the real impact that art can have on public health. The creative team are uniquely equipped to generate fresh interest in the vital yet forgotten question of sleep's crucial role in our lives. It is a pleasure to watch the project coming to fruition in schools, and at Edinburgh's Royal Botanic Garden, in 2015.

—
RUSSELL FOSTER, *Professor of Circadian Neuroscience and Head of Department of Ophthalmology, University of Oxford*

FOREWORD BY KATHARINE CRAIK

“COME ALL THE DREAMERS – IT’S TIME.”

Welcome to the Royal Botanic Garden Edinburgh, and to *Watching*! We are looking forward to leading you by twilight on a musical promenade through the magic of falling sleep – and of staying awake past bedtime ...

Tonight's performance is part of a groundbreaking collaboration between musicians,

historians, sleep scientists and primary schools which began in January 2014. Together we set out to explore how the history of sleep might shed light on our understanding of how and why we sleep today. The Garden provides an ideal backdrop for tonight's show as *Watching* took its first inspiration from the strange and often mysterious connections between the sleep cycles of plants and people. Our current understanding of the human sleep cycle originated in the work of scientists who observed that the lives of plants – like those of humans – are governed by circadian rhythms which determine the movements of leaves and flowers in accordance with light sources in the environment. *Watching* uses the history of the Garden as a unique way into uncovering some of the questions which underpin modern research into sleep, and sleeplessness, while at the same time giving local children the opportunity to experience music and drama of exceptional quality.

Sleep science was developing rapidly in the seventeenth century when sleep was already regarded as one of the core factors for maintaining good health, and for leading a fulfilled life. Among the plants used to treat insomnia (or “watching”) were lettuce, violets, roses, chicory, sage and dill – all of which were growing in the early years of the physic garden Holyrood Park which would later develop into Edinburgh's Royal Botanic Garden. Seventeenth-century physicians often made connections

between plants with unusual sleep cycles and people with disturbed sleep, recommending treatments based on ‘sleepy’ plants for insomniacs and ‘wakeful’ plants for sleepyheads. The story of *Watching* therefore centres on the mysterious properties of *hibiscus trionum*, also known as the Venice Mallow, flower-for-an-hour or Goodnight-at-Noon – a plant which wakes up for only one hour to capture the sun's rays before settling back down to sleep. Placing this story alongside other seventeenth-century beliefs about the miraculous, transformative properties of rest, and of restlessness, *Watching* aims to ignite new interest in the exciting but neglected question of how and why we sleep.

You can find out more about the project's activities, together with links to advice about good sleep, on our website and blog: www.watching.eca.ed.ac.uk

Join us again in the Garden on Saturday 21 March, 1–4pm in the Palm House, for a family drop-in event about the history of sleep!

—
KATHARINE CRAIK, *Librettist and researcher*

FROM THE GARDEN

Performances by Music in the Community at the University of Edinburgh and local school children have become a regular and much valued part of the cultural life of the

Royal Botanic Garden Edinburgh. We are very proud to be hosts to something which is so significant in the lives of those that take part. *Watching* adds a further dimension to this collaboration, as the Botanic Garden provides not only the setting for this innovative piece, but also through our historically important connection with medicinal plants we provide some of the inspiration. The RBGE began life as a physic garden serving apothecaries in the seventeenth century, witnessed the birth of modern medicine during the enlightenment and now, nearly 250 years on, we find herbal remedies enjoying a widespread resurgence. A glance at the herb tea shelves of any health shop shows that the idea of inducing sleep through the calming effects of certain soporific plants remains essential to the lives of many wakeful citizens of our modern world.

This is the 7th in a series of highly successful shows that have been staged in the Garden and conceived by composer Dee Isaacs. It is wonderful to see the Garden landscape being used so imaginatively. We are thrilled to be able to welcome you here and wish you a wonderful evening with us. We hope you enjoy the show and come back to see the Garden again soon.

—
IAN EDWARDS,
Head of Exhibitions & Events



MUSIC IN THE COMMUNITY

AT THE REID SCHOOL OF MUSIC

Music in the Community's collaboration with RBGE began in 2002. What a privilege it is to create another performance here.

For the past few months Primary 7 from Leith Walk Primary School have worked with a team of University music students. The performance tonight is a real collaboration and sharing of vision and ideas but it is the children and students who have carried forward that vision with boundless enthusiasm.

Thank you one and all.

Sing to the day!
Sing to the day!

Shadows are melting,
flickers of light.

Ice twangs and crackles
as the sun rises.

*On our journey
through the garden and
glasshouses please take
care of the plants.*

—
DEE ISAACS



THE COMPANY

Composer / Artistic Director DEE ISAACS
Librettist/Researcher KATHARINE CRAIK
Director GERDA STEVENSON
Movement Artist SKYE REYNOLDS
Designer GILLIAN ARGO
Costume Designer ANNA COCCIADIFERRO
Lighting Designer JONNIE CLOUGH
Sound Design MATTHEW COLLINGS
and SEAN WILLIAMS
Production Manager DAVID SNEDDON
Lighting Technicians SAM JONES
and MIKE SOMERVILLE
Sound Technicians DONALD BELL
and KEVIN HAY
Wardrobe Mistress JESSICA BRETTL
Stage Manager VICKY WILSON
Assistant Stage Manager CHRISTINE COLLINS
Set Construction JJ MCGREGOR,
BIG HOUSE EVENTS

Original sound recordings
ORCHID HOUSE: NICOL J CRAIG, CARL EDSTRÖM,
SIMON HART, KEVIN HAY, DEE ISAACS,
ROCIO VON JUNGENSELDT, LOUISE MARTIN,
PETE SMITH, SHIORI USUI, CHRIS WATSON,
JUSTIN WILLIAMS, SEAN WILLIAMS

CAST

Frostbait, an Old Apothecary
CRAWFORD LOGAN
Dewberry, a Young Apothecary
DOUGLAS HUDSON
Ada
CARLA LOVELL
Jay
PATRYK PODKOWA
Ada's Nightmare
IULIAN FURTUNA
Exotic Bird
SKYE REYNOLDS

WATCHING CHORUS

Badgers
STEPHEN GIBB
NIHAL MOHAMMAD
DEVANSH SHARMA
Moles
RAAIYESHA OJHA
RHONA RIX
KHUZAMAH SADDIQUE
Moths
FREYA MULLIN
IGOR RAJCA
SANA ZAREEN
Bats
BECKY CODONA
HASAN IQBAL
GORDON TANT

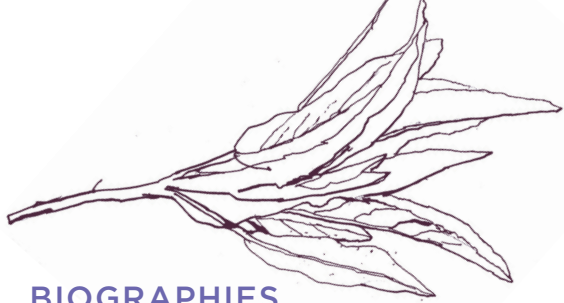
SLEEPING CHORUS

SHAHMEER AHMED
ARYA ASKARI
ANIA BOZEK
FLORIN CALDARAR
ALINA CHISHTI
DAVINA GRACEY
REKHA KAUR SINGH
EMMA MONTGOMERY
LUCIE STEIG
DAVID PIETRZAK
PATRYCJA POGODA
COURTNEY THOMSON

CHORUS OF NIGHTWATCHERS

accordion
CHRISTINA BAIN
piano, saxophone
JESSICA BENNETT
oboe, violin
KATY CAVANAGH
electric guitar
TIM DASIUKEVICH
ukulele, violin
ALYS DENNIS
flute
CIARA ELWIS
voice
LINDSAY FERGUSON
harp
POLLY HARRIS

cello
DEE ISAACS
ukelele
JESSICA KELLY
solo voice
OLLIE KEMBER
violin, solo voice
CHRISTIE MACKIE
solo voice
AMANDA MACLEOD
flute, ukulele
LAUREN MAIRS
cello/saw
LOUISE MARTIN
solo voice
TIM MATSON
voice
SOPHIE MCCLEMENTS
flute, piccolo, ukulele
KIRSTY RENTON
voice
ALISON SCOTT
clarinet, piano, ukulele
LAURA SEE
ukelele
Celine Smith
flute
BECKY STEVEN
percussion
SIGGY WATT
violin
CAROLINE WILKIE



BIOGRAPHIES

GILLIAN ARGO [set design] is a Glasgow-based designer whose most recent work includes: set for *Jack and the Beanstalk* at The Byre, set and costumes for *Product* at the Edinburgh Festival Fringe and sets for both *Comedy of Errors* and *Henry V* for her sixth season with Bard in the Botanics. Other recent projects include the set and costumes for two new productions: *Children of Fate* - a Chilean classic presented at the Bussey Building London and *Tartan* - written by an original tartan gang member, it did a small tour before closing at the MAC in Belfast.

STEPHEN CHAPMAN [Bio-Scientific Advisor] Steve is Senior Lecturer and Consultant in Respiratory Medicine, Oxford Biomedical Research Centre and Oxford University Hospitals NHS Trust, and divides his time equally between clinical practice and research. He has experience in a wide range of respiratory conditions, including sleep disorders.

JONNIE CLOUGH [lighting] designs for a wide range of theatre, music and live events. He has

worked with Dee and Music in the Community on several projects including *Memories are made of this* (Old College Quad, Edinburgh University), *The City Sings* (Grand Gallery, National Museum of Scotland), *The Conference of the Birds* and *The Quicken Tree* (Royal Botanic Garden Edinburgh). Other credits include: *Aladdin* and *Robin Hood* (Gala Theatre, Durham), *Jesus Christ Superstar*, *Calamity Jane*, *Sound of Music*, *Beauty & the Beast* and *Footloose* (King's Theatre, Glasgow), *Ladysmith Black Mambazo*, *Grease*, *Fame – the musical*, *Anything Goes*, *Annie* and *Oliver!* (Edinburgh Playhouse), *Scouting for Girls*, *Clean Bandit*, *Rizzle Kicks*, *Two Door Cinema Club* and *Professor Green* (Cambridge).

ANNA COCCIADIFERRO [costume design] Anna specialises in site specific performance costume and enjoys collaborations with choreographers, musicians and other artists. Recent design includes *On Common Ground* with the Citizens theatre as part of the Culture 2014 celebrations; *Build your Worlds* at Turner Contemporary to open the Mondrian and Colour exhibition and *Indelible Edibles* for Playpublik in Krakow. She has designed for the last two productions *Conference of the Birds* and *The Quicken Tree*. Additional collaborations with movement artist Skye Reynolds include costume for *Transmission* using sound technology.

An artist in residence, she works in various primary and secondary schools and is currently

resident at High View Primary School. Anna is looking forward to the collaboration with P7 at Leith Walk Primary School.

MATTHEW COLLINGS [sound design] Collings's work contrasts the crushed guitars and textures of My Bloody Valentine or Sonic Youth with structures more akin to contemporary classical composers like Steve Reich or David Lang. His music is textural, melodic and often sonically overwhelming. He has performed at festivals all over the UK and EU, and continues to be a prolific live presence. His 'audio-visual opera' with Jules Rawlinson, for strings, clarinet, electronics and real-time visuals, entitled *A Requiem for Edward Snowden* was premiered to a sell-out crowd in October 2014.

KATHARINE CRAIK [librettist] Katharine Craik, Principal Investigator of the *Watching* project, is a writer and academic committed to working at the crossroads between scholarly and creative practice. She completed her BA, MPhil and PhD at King's College Cambridge where she received the James Award for Creative Writing. Katharine now works as a Reader in Early Modern Literature at Oxford Brookes University and has published widely on Shakespeare and early modern culture. Her creative work seeks to introduce Renaissance writing to new audience in new ways, exemplified by *The Quicken Tree*

(also written with composer Dee Isaacs) and performed in Edinburgh's Royal Botanic Garden in 2011. Katharine has written libretti for Glyndebourne's Youth Opera Group, English National Opera's Baylis programme, Aldeburgh Productions and W11 Opera. Future plans include a musical drama entitled *Marina* for the 400th anniversary of Shakespeare's death in 2016.

IAN DODDS [film] Ian Dodds has worked professionally as a drama and documentary cameraman for nearly 20 years. He has shot many broadcast documentaries in various locations around the world most recently in Japan, North Iraq, Lebanon, India and Namibia. *Dummy Jim* is the fourth feature-length he has photographed. The first was *To Xarama* (The Dawn) filmed in Greece, then *Trouble Sleeping* and *Seachd – The Inaccessible Pinnacle* (Gaelic feature) both for the BBC. He has also written and directed three short drama films and is currently on the Painting Course at Leith School of Art.

IULIAN FURTUNA [actor] Iulian Furtuna is a mime actor, puppeteer and director. He was born in Romania and now lives in France. He was trained in different theatre and cinema schools: the Bucharest Theatre and Cinema Conservatoire, the Marcel Marceau School of Mime in Paris, and the LEM –

Laboratory of Movement at the International School of Jacques Lecoq.

In 1998, after working as an actor, dancer and puppeteer in cinematographic and theatrical productions in Romania, he founded his own company where he created notably *Ficelle!*, *Uncle Vania*, *Oh, Quel Monde* and *Les copropriétaires*. He has worked within other companies as a stage director and performer in Tanzania, Malawi, the United Kingdom, Spain, Germany, France, New Caledonia and Romania.

Since 2004 he has been a puppeteer for the programme 'Les Guignols de l'Info', and he also makes short films and video clips for Canal +.

DOUGLAS HUDSON [actor/musician] was born in Tanzania. His early experiences set in motion a deep love and appreciation for African art and culture, the roles that music and dance played in defining the self, any community and a nation's identity.

Dougie is an experienced music / dance performer, workshop leader and performance director. He works with local bands playing Salsa, African, Egyptian, Rock/Funk/Pop. Dougie also teaches movement and dance at dance centres, gyms and outreach programs in Schools, community groups and businesses throughout Scotland. He has a great appreciation of all things traditional and modern. "A multi-instrumentalist and expressive artist / adventurer".

DEE ISAACS [composer /artistic director] is lecturer in Music in the Community at the University of Edinburgh. Dee is passionate about the creation of music and its wider value and biannually she produces these performances in the Garden with friends, collaborators, students, and children.

For the past 20 years Dee has worked predominantly in the area of Music in the Community throughout Scotland and the UK. She has been commissioned by a wide range of professional arts bodies including Opera North, London Symphony Orchestra, Northern Sinfonia, Scottish Chamber Orchestra, Scottish Ballet, Magnetic North, Scottish Ensemble, Live Music Now, The Scottish Executive and Creative Scotland. In 2003 and 2006 she was nominated by the British Academy of Composers for *Festus* and *Suppose Life*. In 2012 she was awarded the Principal's Medal by the University of Edinburgh for her work in music education and within communities both near and far.

CRAWFORD LOGAN [actor]
Watching will be Crawford's second appearance at the Botanics having narrated *The Quicken Tree* in 2012, and it's great to be back in another crazy outdoors-in-March production! A well-known voice on radio for many years, his recent theatre work includes a community drama *Tin Forest South-West* in Penilee, Glasgow for National Theatre of Scotland, and the part of

Kirk in *Outlying Islands* for Firebrand Theatre. He spent most of 2013 giving 319 performances of *The Woman In Black* at the Fortune Theatre in London's West End.

CARLA LOVELL [Ada]

Hi my name is Carla and I am eleven years old and I will be playing Ada in the show *Watching*. I go to Leith Walk Primary School and it is a great school to be in. It gives a great education and I have made lots of friends. My hobbies are swimming, I am in a club called Inverleith and I train five times a week. In school my favourite subjects are writing, history, P.E. and science. I am really excited about *Watching* and so far I am really enjoying, I really like it!

PATRYK POGODA [Jay]

I am 11 years old and my favourite hobbies are football, playing Roblox on my Mum's computer, watching YouTube videos, helping my family members, playing on my x-box 360 and many more. I speak two languages and they are Polish and English. I enjoy speaking Polish because I am an expert at it and that makes me happy. The reason that I like Poland is that I have good friends there. That my other family members are there and my hometown is called Lublin and it is special.

SKYE REYNOLDS [movement director] is a performer, deviser and educator. *Watching* is her 4th collaboration with Music in the Community.

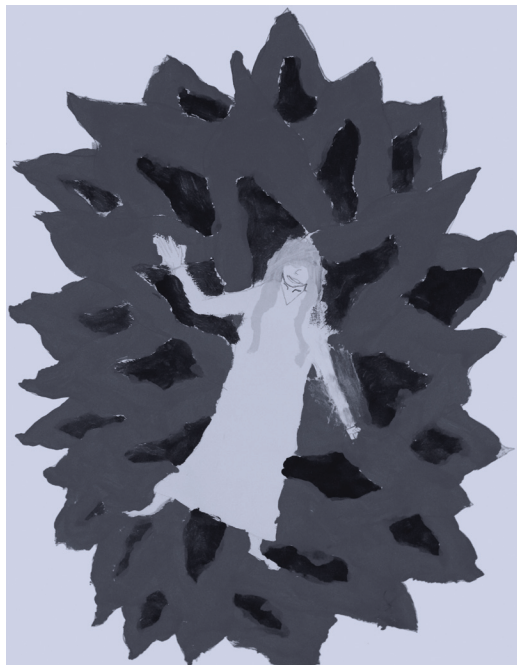
She has worked extensively with young people as a teacher and choreographer including as Dance Artist-in-Residence with Imagineat, and recently with DanceFest (Festival Theatre/ Dance Base) and Starcatchers. Skye has worked in post-war zones and with those living under dictatorship and is fascinated by the politics of 'real life'. As an artist performer she is currently integrating body and voice, humour and exploring relationships with the audience. Projects include working with: Commonwealth Games 2014, Jo Fong, Wendy Houston, Janis Claxton Dance, Derevo and Curious Seed.

DAVID SNEDDON [production] has pursued a varied career in Production Management and Stage Management. He has Production Managed for 7:84 and Scottish Opera Education, and Stage Managed for a variety of companies over the years including the National Theatre of Scotland, 7:84, Vanishing Point, Scottish Opera, Catherine Wheels, Random Accomplice, Suspect Culture, and Catalyst Dance Management. David was also the full-time resident Tron Theatre Stage Manager from 2008-2012 before returning to the world of freelancing. More recently David was the Stage Manager on *The Day I Swapped My Dad for Two Goldfish* for NTS and Company Stage Manager on *Dragon* a co-production between Vox Motus, NTS and the Tianjin Peoples Art Theater. He is delighted to be a part of *Watching* for Music in the Community.

GERDA STEVENSON [director] is an award-winning actor, writer, director, singer/songwriter. Her poetry, drama and prose have been published, staged and broadcast throughout Britain and abroad. She has directed many theatre productions, including an opera by William Sweeney, *An TURUS*, for Paragon Ensemble. She directed and performed in her own play *Federer versus Murray* (runner-up for the Best Scottish Contribution to Drama on the Edinburgh Fringe, 2011), which toured to New York in 2012, published there by Salmagundi. Her poetry collection *If This Were Real* was published by Smokestack Books, 2013, and she was winner of the YES Arts Festival Poetry Challenge, 2013. Currently writing her second poetry collection, she has just released an album of her own songs, *Night Touches Day*. www.gerdastevenson.co.uk

SEAN WILLIAMS [sound designer] is a Leverhulme Early Career Research Fellow at the University of Edinburgh. An active performer using live electronics, he is a founder member of Grey Area and the Monosynth Orchestra playing original compositions, improvisations and existing pieces by Stockhausen, Wolff, Subotnik, Ono and others. He has designed sound art installations in Edinburgh, Perth, Dundee, Plymouth and Karlsruhe and has produced a weekly radio show called Voice On Record on Resonance FM.

PRIMARY 7 Lots of us love football, art and having fun. We are a very creative and think of excellent ideas. In our class we have lots of jobs that we have to do and we are very responsible when doing the jobs. Primary 7 is a great class to be in and are up for a challenge anytime. Primary 7 always set their work to a very high standard. When we found out that we were doing *Watching* we were so excited and knew once we left Primary school we would never forget this experience ☺.



THANK YOU

This project has been generously supported by colleagues, collaborators and friends. Thanks to our supporters: The Wellcome Trust, Royal Botanic Garden Edinburgh, Oxford Brookes University, The University of Edinburgh and Robin Leith Trust.



GENEROUSLY SUPPORTED BY

wellcometrust



Royal
Botanic Garden
Edinburgh



THE UNIVERSITY OF EDINBURGH
Edinburgh College of Art

**OXFORD
BROOKES
UNIVERSITY**

ROBIN LEITH TRUST



AND THANKS TO:

At Leith Walk Primary School – Teachers and staff for wonderful support during this project. Special thanks to Susan MacDonald – Primary 7 class teacher, Headteacher Jackie Reid and Acting Headteacher Anne Houliston. Hoodie Design by Khuzaymah Saddique.

At the University of Edinburgh – Annabelle Evans, Professor Raymond MacDonald, Caroline Charlton.

At the Royal Botanic Garden Edinburgh – Elinor Gallant, Louise Galloway, Fiona Inches, Ian Edwards, David Knott.


From the designer – Big House Events; for costume assistance – Stitches in Time fabric works team.

From the producer special thanks to – Andy Catlin for following the project with his wonderful photos. Anna Parker, Sean Williams (technical support), Lucas Kao, Christina Bain, Ian Dodds. Lucas Kao ... documentary film, *The Secret Herb Garden*.

Thanks from production manager – Jenny Kassner, Abbi Dawson, *The Secret Herb Garden*. Dave Shea, Laura Walshe and all at the Tron Theatre, Katie Poulter and all at Scottish Opera, All at Platform, Easterhouse.

DESIGN/ILLUSTRATION: FOGBANK.CO.UK

GIRL ASLEEP ON FLOWER BY KHUZAMAH SADDIQUE, P7



CAMOMILE, DAMASK ROSE,
HEART'S EASE, WHITE POPPY, SAGE:
All these sleepy plants can be found in the
pages of this programme. Can you find them?

MUSIC IN THE COMMUNITY is a flourishing
programme of undergraduate and postgraduate
courses based in the Reid School of Music
(ECA) at The University of Edinburgh. This
initiative was set up by Professor Nigel Osborne
in 1991, to offer a training course for music
students, and was developed in response to a
growing need for music to be more accessible
across the community. For further information
please contact D.Isaacs@ed.ac.uk